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The Art of Social Letter Writing

Twelve Charming Studies

BY
JOSEPHINE TURCK BAKER

AUTHOR OF

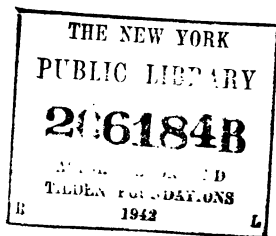
CORRECT ENGLISH: A COMPLETE GRAMMAR
TEN THOUSAND WORDS: HOW TO PRONOUNCE THEM
THE ART OF CONVERSATION: TWELVE GOLDEN RULES
HOW CAN I INCREASE MY VOCABULARY:
TWELVE GOLDEN GUIDES

CORRECT ENGLISH IN THE HOME
THE CORRECT ENGLISH DRILL BOOK

AND EDITOR OF THE MAGAZINE
CORRECT ENGLISH: HOW TO USE IT

PUBLISHED BY
CORRECT ENGLISH PUBLISHING COMPANY
CHICAGO, ILLINOIS

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INTRODUCTORY.

The old-time epistle, with its many pages crossed and re-crossed, has "passed," and the brief note or letter has taken its place. The telegraph, the telephone, the railroad and the touring car, have each helped to bridge the distance that was, at one time, almost wholly covered by correspondence, so that a few brief lines now answer, in the main, for all written communications of a social nature, except those between a lover and his lass or a doting mother and her child.

But whether we "take our pen in hand" to write merely a note of invitation, acceptance, or regret; of congratulation or condolence; of introduction or recommendation; or, prompted by the demands of love or friendship, we fashion our letters after those of our grandparents, we all feel the importance of an understanding of the art by which we are able to express our meaning in clear, accurate, forceful language, and in a style that conforms to the standards of accepted social usage.

94 In writing, even more than in speech, is betrayed one's lack of education. In conversation, the awkward expression, the careless pronunciation, the grammatical error, may pass as a mere "slip of the tongue," and thus

INTRODUCTORY

be overlooked; but not in the case of a letter. A hurried scrawl, written on ruled paper, perhaps, with errors in spelling and in construction, will mark the writer as greatly, if not wholly, lacking in education and refinement; while, on the other hand, a letter well written as to penmanship and correct as to diction, on unruled paper of excellent quality, will at once stamp the writer as of the "elect," even though he may not, in reality, possess the erudition that his letter seems to evidence.

Too much stress cannot be laid upon the importance of understanding this branch of education. With the present facilities for acquiring this knowledge, it is within the power of every ambitious person to learn the art of correct letter writing, correct in all the essentials—form, penmanship, spelling, and construction.

No other branch of our education is more important than that which teaches us how to write correctly, for our written words are the mute, but unmistakable, witnesses of the degree of education and culture that we possess. Certainly, no other branch is more worthy of our close attention and study. In the following studies in diction, and in the instructions on form in the Reference Department, it is hoped that the student will find such suggestions as will help him to understand more clearly than ever before the rules that govern the art of correct social letter writing.—The Author.

STUDY NUMBER I.

New York City, January 1, 1909.

My dear¹ Caro:

You were very kind to say that you should² be pleased to have me write to you, and that you would² correct any errors that I might make. I regard this as a golden opportunity, and I assure you that I shall³ be greatly obliged to you if you will comment on my diction, pro and con.

I arrived in⁴ New York on Saturday, and I am having a delightful time. I have already seen many of my old-time friends, and they are showing me every⁵ attention.

I do not know if⁶ I shall be able to say anything about New York that will be of interest, for you have been here so many times that I am sure I can tell you nothing new. Saturday, I am going with some friends to their country

home in⁷ Dobbs Ferry and shall stay until Monday, and on Sunday we are going⁸ to drive to Sleepy Hollow. I have long wanted to visit the home and burial place of Washington Irving and now I am to do so. I wish I was⁹ able to describe to you the magnificent scenery of the Hudson,—the glorious Palisades of the Hudson!—but I forget that you, too, have had the same opportunity that I am now having, of seeing these marvelous wonders of nature. I must tell you about a gentleman from Georgia, who¹⁰ I had the pleasure of meeting a few days since. He told me that he had laid¹¹ awake all night in order to see the Palisades and had then fallen asleep just in time to miss them.

The days pass very quickly. As Artemus Ward said, "Time passes; it is a way that time has." It doesn't seem possible that it is¹² a week to-morrow since I arrived here. I cannot tell when I will¹³ return to Chicago, as I may go abroad next month. In the meantime I shall esteem it a favor if you will comment on any errors that my letter may contain.

*Hoping to have the pleasure of hearing from you very soon, I am*¹⁴

*Very devotedly yours,*¹⁵

Catherine.

NOTES.

1. *Dear* is properly capitalized only when it begins the salutation; as, "Dear Caro," but "My dear Caro."

2. *Should* is correct to express futurity or condition beyond the control of the will, in all three persons after the verbs *say, think, fear, doubt, hope*, when the reference is to the person quoted; as: "*I said* (thought, feared, etc.) that *I should* be pleased," etc.; "*You said* (thought, feared, etc.) that *you should* be pleased," etc.; "*He said* (thought, feared, etc.) that *he should* be pleased, etc. When promise or determination is expressed, *would* is used; as, "*I said* that *I would* correct your errors;" "*You said* that *you would* correct," etc.; "*He said* that *he would*," etc.

3. "I *shall* be obliged," is correct, condition beyond the control of the will being expressed.

Rule.—*Shall* in the first person, and *will* in the second and the third, express either simple futurity or condition beyond the control of the will.

4. One arrives *at*, not *in* a place. (One *arrives at* large cities as well as at small places, because the city is regarded as a mere geographical point.)

5. Say either *every* kind of attention, or a *great deal* of attention.

6. *Whether*, and not *if*, should be used to introduce an alternative, *if* being used to introduce a supposition; as, "I do not know *whether* I shall be able," etc., "I shall not go *if* it rains."

7. *At*, not *in*, is used of small places.

8. *Going*, in the sense of what one is just about to do, or will do later, is in accordance with the usage of the language.

9. *Were*, and not *was*, should be used after the expression of a wish.

10. *Whom*, and not *who*, is the correct form because it is the object of the gerund *meeting*. (The gerund may be the object of a preposition and at the same time govern a noun or pronoun in the objective case.)

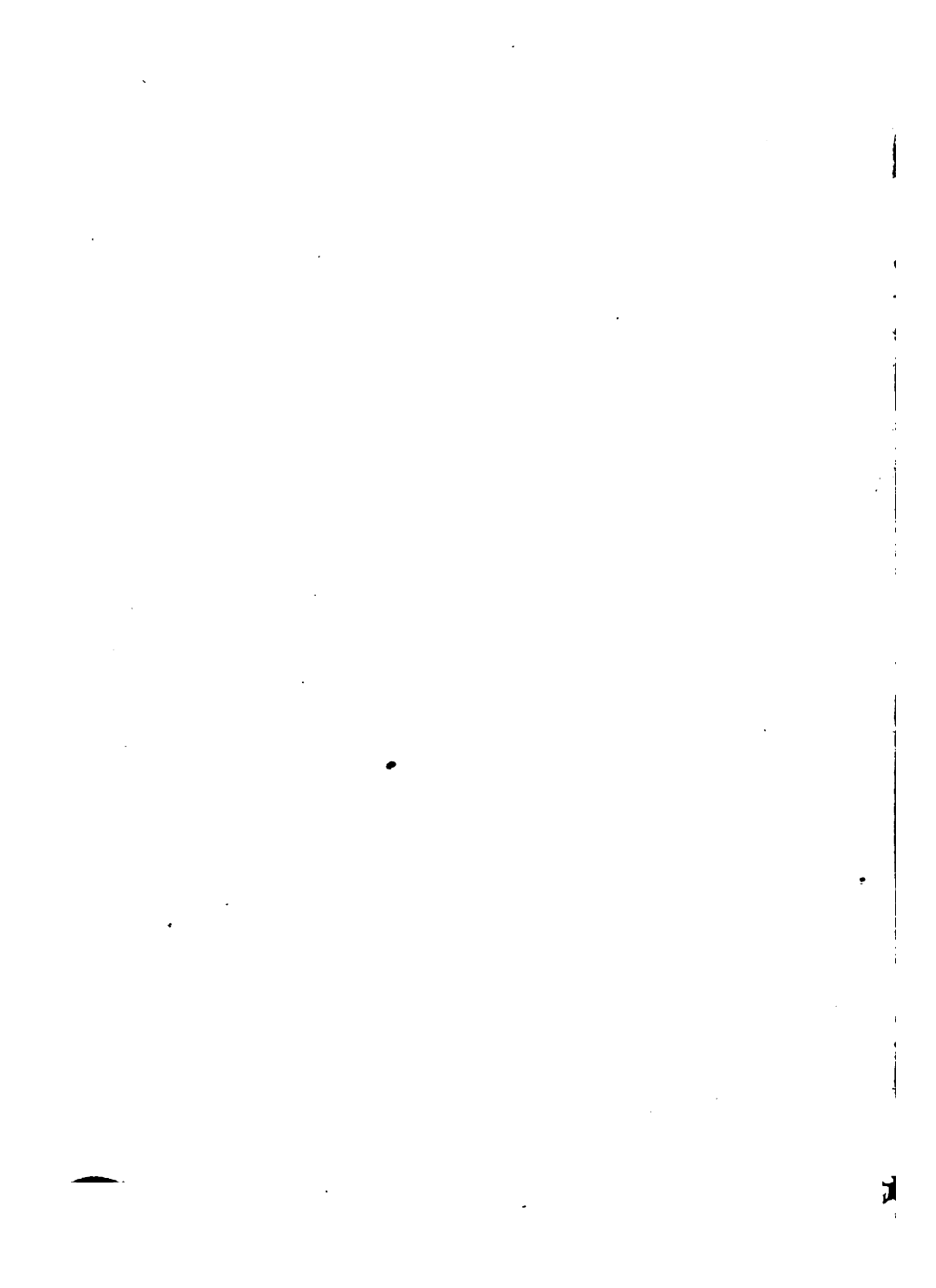
11. *Lay*, and not *laid*, is the past form of the verb *lie*, meaning *to rest*. (*Laid* means *to cause to rest*.)

12. *Will* be, not *is*.

13. *Shall*, and not *will*, is the proper auxiliary to use in the first person, when simple futurity is indicated; as, "*I shall*," "*You will*," "*He will*."

14. Usage varies in regard to the comma after "*I am*" or "*I remain*," the present tendency being in favor of its omission.

15. *Devotedly* and *yours* should not be capitalized.



STUDY NUMBER II.

Boston, February 1, 1909.

My dear Caro:

You will see that I have profited by your instructions, for I shall not make the same errors in this letter. I arrived at Boston on Monday. Do you notice that I say "arrived at"? Before I knew you, I used to "arrive in" a place. I am going to stop¹ here for several weeks. Although I attended school here when a girl, so many changes have taken place, that it seems as if this was² my first sojourn in Boston.

I have been to see the old familiar places, which are, I am sorry to say, no longer familiar; the old-time friends with whom I had corresponded for many years and whom³ I thought would welcome me heartily, if I could but find them; "all, all are gone, the old familiar faces." Charles

Lamb must have had an experience similar to mine when he wrote the lines:

*Ghost-like, I paced round the haunts of my childhood;
Earth seemed a desert I was bound to traverse
Seeking to find the old familiar faces.*

I never can become accustomed to the irregularity of the streets of Boston; or should I say paths? for these are really what many of the streets are. I seem to forget the rule that, in Boston, if you⁴ want to reach an objective point, you⁴ should always go in an opposite direction. For example, if your⁵ destination is north, you⁴ should go south to reach it. This reminds me of my former experience here, when attending school. I lived in⁶ Malden, a suburb of Boston, and after I had consumed an hour every day for six months in reaching the depot,⁷—or I suppose I should say station—I discovered that by going in an apparently opposite direction, I could arrive at the depot in fifteen minutes.

I meant to have told⁸ you of some of the interesting

incidents of my visit. Possibly, because the Present never seems as⁹ interesting as the Past, my mind seems to retrospect when writing to my friends.

I should be very much pleased if you would criticise my letter. As you already know, I should esteem it a favor.

Very devotedly yours,¹

Catherine.

Kindly excuse¹⁰ this afterthought, but please notice that I did not use capitals, this time, in writing "devotedly" and "yours."

NOTES.

1. *Stay*, not *stop*, is the required word. One *stops* over night, but *stays* several weeks.

2. "As if there *were*," not "as if there *was*."

3. *Who*, not *whom*, is required, because it is the subject of "would welcome."

4. *One* should be used instead of *you*.

5. *One's*, not *your*.

6. "*At Malden.*" One lives *at* small places; if the place is of great size, one lives in it.

7. *Station* is now preferably used instead of *depot*, to indicate a landing place for passengers at a railroad terminus.

8. "I meant *to tell*," not "I meant *to have told*," is the correct form.

9. "Never *so* interesting," not "never *as*," is correct. (*So* follows a negative.)

10. "Kindly *pardon*," not "kindly *excuse*," is correct to note a slight breach of form. *Excuse* is properly used when one wishes to leave the presence of another as in a room or at a table.

STUDY NUMBER III.

Boston, Mass., March 1, 1909.

My dear Caro:

As you see by the above¹ address, I am still in Boston. Am I in it or at it? Now, I recall your suggestion, one lives in a large city or place, but at a small one. Am² very tired this evening as I have just returned from a visit to Cambridge. What delightful memories are stirred by that magic word! What hallowed associations are there for those who either³ remember it as the home of their alma mater, or of those illustrious poets whose names are inseparably connected with it.

As I wandered through the quiet streets and visited once again the home of Longfellow, I could⁴ hardly realize that several years had passed since, in my girlhood days, I had paid tribute to America's greatest poet. It was in

February, only a few weeks before he died, that, in company with a student of Harvard University, I made my way through a blinding snow-storm to the poet's home.

Yesterday⁵ as I stood looking at the time-worn house, —once the headquarters of General Washington and his staff,—every detail of that never-to-be-forgotten visit was recalled:—the stormy day; the difficulties that we encountered in trying to find the house; the awkward lad who informed us that a family by⁶ the name of Longfellow lived down yonder; the brass knocker on the door that one seldom ever⁷ sees in these days of electric appliances; our fear that we should be unable to see Longfellow, as it had been announced that he was ill and could not receive visitors. How plainly I could hear again the voice of my companion as he said to the housekeeper: "I have a friend who feels she cannot return to Chicago without seeing Longfellow," and the poet's voice as he greeted us with a warm hand-clasp. "Come into my library," he said,—the handsome library made familiar by the many pictures of it that I had seen. "These," he said,

Words used correlatively should precede the same parts of speech.

4. "I could hardly realize," is correct.

5. *Yesterday* should be followed by a comma. Rule. —An adverbial modifier placed at the beginning of a sentence, should be separated from it by a comma.

6. "*Of* the name of Longfellow" is preferable to "*by* the name." Critics indicate that one may know a man of the name *of* Brown, but know him *by* the name of Smith.

7. "Seldom if ever," or "seldom or never," is the required form, not "seldom ever," or "seldom or ever."

8. *After* is superfluous.

STUDY NUMBER IV.

Long Branch, April 1, 1909.

My dear Caro:

Before leaving this beautiful place¹ I must write and tell you that I have just spent two of the most blissful weeks of my life. Should I have said "passed"² instead of "spent"?

Think of any one³ having lived all these years without having seen the ocean! The mighty ocean! no wonder it has been the theme of many a poet's pen. There is something magnificent in the boldness with which it thrusts its grandeur upon one. Looking⁴ out upon that endless expanse⁵ it seemed as if I felt the full force of Byron's masterful poem:

*"Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,—
Calm or convulsed, in breeze or gale or storm,
Icing the pole, or in the torrid clime,
Dark-heaving: boundless, endless, and sublime—
The image of eternity, the throne
Of the invisible: even from out thy slime
The monsters of the deep are made: each zone
Obeys thee; thou goest forth, dread, fathomless, alone."*

Truly, the poet alone can "voice our moods"; can express what we feel when under the sway of deep emotion. Byron must have felt the rapture that he expressed in the lines:

*"There is a pleasure in the pathless woods;
There is a rapture on the lonely shore;
There is society, where none intrudes
By the deep sea, and music in its roar.
I love not man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet can not all conceal.*

*“Roll on, thou deep and dark blue ocean, roll!
Ten thousand fleets sweep over thee in vain.
Man marks the earth with ruin; his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed; nor doth remain
A shadow of man’s ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.”*

No wonder that his Apostrophe to the ocean made Byron the idol of the literary world; for it is admiration not of the beauty and power of words alone that bows our heads in adoration, but of the beauty of the soul that prompts the expression of exalted feeling. The education of the senses,—to hear, to see, to feel,—what wonderful possibilities may yet lie dormant in man’s nature! Man differs from his fellow-man as one star differs from another in magnitude. To the woman starved all her life for the simple necessities of living, what wonder was it that her only feeling upon seeing the mighty Atlantic was



one of thankfulness for seeing something, as she said, "that there was enough of!" How many persons there are who never get beyond this primitive state of appreciation. Last night, as I sat upon the veranda of the hotel and watched the waves as they were broken by the moonlight into fantastic, sparkling gems, I overheard the light conversation of those around me discussing the subject of clothes, the latest fashions, and palatable things to eat. How true, I thought, are the words of Carlyle: "But, indeed, man is, and was always, a blockhead, and dullard; much readier to feel and digest than to think and consider. . . . Thus, let but a Rising of the Sun, let but the Creation of the World happen twice, and it ceases to be marvelous, to be noteworthy, or noticeable."

I shall leave⁷ to-morrow for Buffalo, when I shall visit the Falls.

Very sincerely yours,

Catherine.

NOTES.

1. A comma is required after *place*. Rule.—A transposed adverbial phrase is set off by a comma.

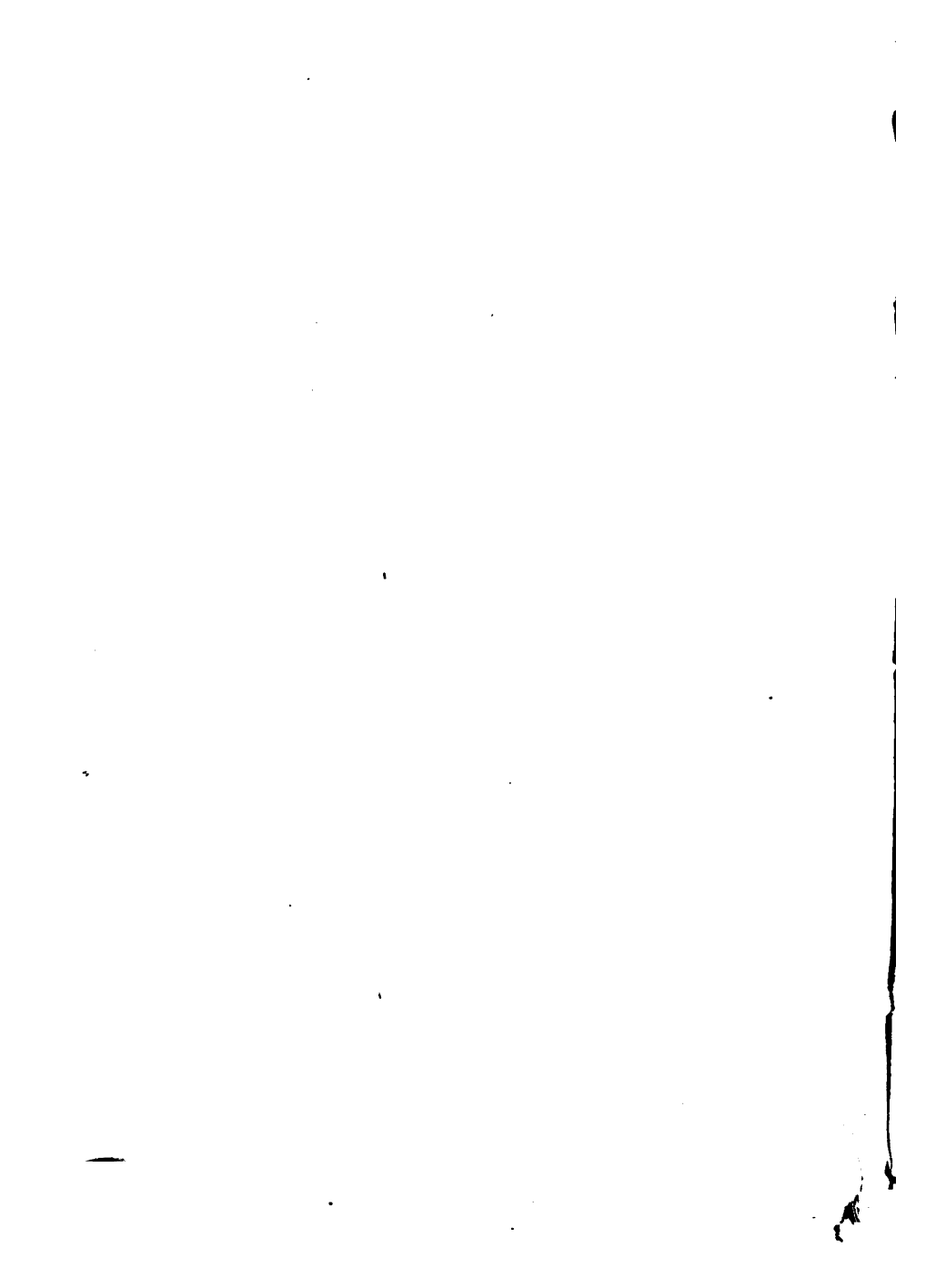
2. Either *passed* or *spent* may be used.

3. “Any *one*’s having,” not “any *one* having,” is the required form. Rule.—A noun or pronoun preceding a gerund must be put in the possessive case.

4. “As I looked out,” or “Looking out, etc., I seemed to feel,” etc., is required. “Looking out,” etc., is incorrect, for the reason that *looking* does not refer to a subject *I*.

5. A comma is required after *expanse*. Rule.—A participial phrase preceding its subject is set off by a comma.

6. “Leave Long Branch” is required, as it is not *to-morrow* that is to be left.



STUDY NUMBER V.

Buffalo, N. Y., May 1, 1909.

My dear Caro:

I do not know whether you have ever been to¹ Buffalo and have visited the Falls; if not, there is a great pleasure in store for you when you come² to this city.

I shall not attempt to describe the grandeur of Niagara. I should certainly want for words to express my meaning. No other scenery can be compared to³ this. The mighty cataract should be the magnet to draw all nations to us; and yet, how many Europeans feel that there is nothing in our country worth seeing! I have traveled as far west as the Pacific coast; and now that I have seen this marvelous creation of Nature, I feel that I am ready to enjoy the works of man: the rare old ruins of the Rhine; the marks of Rome's glory and decay; the

beautiful statues, once the pride of Greece; the great masterpieces of man's art on canvas. To see the greatest creations of man's genius, we must go abroad; but not to see the greatest masterpieces of Nature. No poet has ever done justice to the awful grandeur of Niagara, and he must yet be born who can pay to it such fitting tribute as did Coleridge to "Sovereign Blanc." Some of the poet's lines might well be an apostrophe to Niagara:

"And you, ye . . . wild torrents fiercely glad!

*Who gave you your invulnerable life,
Your strength, your speed, your fury, and your joy,
Unceasing thunder and eternal foam?*

*Awake, my soul! Not only passive praise
Thou owest! Not alone these swelling tears,
Mute thanks, and secret ecstasy! Awake,
Voice of sweet song! Awake my heart, Awake!
Green vales and . . . cliffs! All join my hymn."*

I shall go abroad in September providing⁴ nothing

*happens to prevent my going. But whether I go or no,⁵
I shall write as usual.*

*Hoping to have the pleasure of hearing from you soon,
I am*

Devotedly your friend,

Catherine.

NOTES.

1. *Been to* is colloquial; *been in* or *been at* being regarded as correct, according as the case may require; thus: "I have *been in* the city;" "I have *been at* church." It is difficult to avoid the use of *been to*, as *been at* or *in* does not seem wholly to convey the meaning.

2. *Come* is correct, *come* meaning *to arrive*; *go*, *to depart*.

3. "Compared *with*," and not "compared *to*," is correct. (We "compare *to*" when we liken one thing to another. We "compare *with*" when we wish to ascertain the respective merits of each thing. Examples.—"Christ

compared the sinner to a lost ship;" that is, he likened the sinner to a lost ship. "Compare dead happiness with living woe;" that is, bring out the respective merits of each.)

4. *Provided* and not *providing*, is correct, for the reason that a conjunction, and not a participle, is required in this construction.

5. "Whether or *not*" is better than "whether or no."

STUDY NUMBER VI.

New York, June 1, 1909.

My dear Caro:

Instead of returning to Chicago, I shall go to Europe, and shall sail for Liverpool to-morrow. As you know¹ I have never been abroad before,² and, in consequence, this will be a novel experience for me. I am going with a party of friends, and we expect to have a delightful time. We shall visit London, Paris, Rome³ and Florence. It is my intention to keep a journal so that I can refer back⁴ to my experiences in later years. I can then live again the scenes through which I shall have passed. Somewhere I have read, "One is happier for a lifetime because of the enjoyment of one innocent pleasure." Such is the power of the Goddess Memory. Her Kingdom is a mighty one, for the Goddess reigns supreme, dealing out either

joy or sorrow to her subjects according to the conduct of their lives. Am I not a favored creature of fortune? We are liable,^s however, to take all our blessings as our just dues; and, when we do not receive them,^s we think ourselves unfairly treated by Dame Fortune. In this connection, I often recall Carlyle's lines in Sartor Resartus:

"But the whim we have of happiness is somewhat thus. By certain valuations and averages of our own striking, we come upon some sort of average terrestrial lot; this we fancy belongs to us by nature, and our indefeasable right. It is simple payment of our wages; of our deserts; requires neither thanks nor complaints; only such overplus as there may be do we account Happiness, any deficit again is misery. Now consider that we have the valuations of our own deserts ourselves—and what a fund of self-conceit there is in each of us,—do you wonder that the balance should so often dip the wrong way, and many a Blockhead cry: See there, what a payment; was ever worthy gentleman so used! I tell thee Blockhead, it all comes of thy Vanity; of what thou fanciest

those same deserts of thine to be. Fancy that thou deservest to be hanged (as is most likely), thou will feel it happiness to be only shot; fancy that thou deservest to be hanged in a hair-halter, it will be a luxury to die in hemp."

Whenever I hear people bemoan their fate because they do not have the pleasures that others seem to enjoy, I think of what Carlyle has said:

"What is this, that, ever since earliest years, thou hast been fretting and fuming, and lamenting and self-tormenting, on account of it? Say it in a word: is it not because thou art not Happy? Because the Thou (sweet gentleman), is not sufficiently honored, nourished, and lovingly cared for? Foolish soul. What act of Legislature was there that thou shouldst be Happy? A little while ago thou hadst no right to be at all. What if thou wert born and predestined not to be Happy, but to be Unhappy. Art thou nothing other than a Vulture then, that fliest through the Universe, seeking after somewhat to eat: and shrieking dolefully because carrion enough is not given thee?"

When quoting Carlyle I never know where to stop, for his lines are so full of meaning. But I cannot write any more at present, as I have so much to attend to before going abroad.

I hope to have the pleasure of hearing from you when I arrive at London.

Affectionately yours,

Catherine.

NOTES.

1. A comma is required after *know*. Rule.—A transposed adverbial clause is set off by a comma.

2. *Before* is superfluous.

3. A comma is required after *Rome*. Rule.—Three or more words in a series having the same grammatical relation, must be separated by commas. (When the conjunction *and* occurs only between the last two words in a series, the comma is placed before it, unless the connection in thought between the last two words is closer than

between the last word and the preceding words; in the latter case the comma is omitted before *and*; thus: in the sentence, "The air, the earth, and the water, teem with life," the comma is required before *and*. In the sentence, "John, James, Mary and her sisters are going," the comma is omitted, for the reason that the connection is closer between *sisters*, and *Mary*, than it is between *sisters* and the preceding words. Again, in constructions where the comma is properly omitted before *and*, the comma may be placed immediately before the verb; while in other constructions, it may be omitted. Some authorities, however, indicate that the comma should always be placed after the last word, if that word is a subject noun.)

4. *Back* is superfluous.

5. *Apt* expresses the meaning to be conveyed. In this connection, note the following: *Apt* implies natural fitness or tendency; as, "John is an *apt* pupil." *Likely* refers to a contingent event regarded as very probable; as, "It is *likely* to rain to-day." *Liable* is used of a pos-

sible event regarded as disastrous; as, "He is *liable* to die at any moment."

6. A comma is required after *them*. See rule under 1.

STUDY NUMBER VII.

London, July 1, 1901.

My dear Caro:

You will see by the address given above that I have arrived at London. London! which until to-day¹ existed only² as a mere chimera of my brain. How strange, and yet how familiar, are the scenes that greet my eyes! The historian,³ the novelist,⁴ the artist,⁵ have all vied with one another to make known to us this wonderful city,—its mighty Past, its mightier Present. Just as some story of our childhood's grief or joy, when repeated often in our presence, belies us into thinking that we have had the experience it narrates, so do the wondrous palaces and parks and churches seem,—half strange, yet half familiar. So often, as a child, have I listened to my mother as she described, again and again, the en-

chanting palaces, the beautiful parks, the magnificent churches, that I feel that at some time, in years gone by, I must have seen them. As I pass through Regent Street,⁴ through Hanover Square,⁴ by Buckingham Palace,⁴ I say, "These places have a peculiar interest." They are as old friends whom⁵ one unexpectedly meets in a foreign land." Truly, the interest we have in sight-seeing, is not in seeing mere stone and brick and mortar. The greater interest results from the association of ideas. In this magnificent palace, we say, have lived Kings whose frowning brows have sent many a poor wretch to his doom. In this humble cot, has lived the poet whose verses have made him immortal. Here lived the hapless queen whose unfortunate beauty goaded her sister to the committing of a direful crime. So we pass, in rapid review,—Buckingham Palace,⁶ Stratford on Avon,⁶ Aylesford,⁶ verily, "Each one sees what he carries in his heart."⁷ Some one has said that to go abroad is a liberal education. It is equally⁸ true that, before going abroad, one should have a liberal education; otherwise,

in many cases, one has neither eyes to see nor⁹ ears to hear. It is as the poet says:

*“A primrose by the river’s brim
A yellow primrose was to him,
And it was nothing more.”*

*I shall¹⁰ go to Paris and thence to Rome, and will¹¹
write to you when I arrive at Paris.*

Devotedly yours,

Catherine.

NOTES.

1. *To-day, to-night, and to-morrow* are written either with or without the hyphen, but the use of the hyphen is preferable.

2. *Only* is properly placed. Rule.—*Only* should precede the word, the phrase, or the clause that it modifies.

3. Three or more words having the same grammatical relation, are followed by a comma.

4. See number 3.
5. *Whom* is correct, because it is the object of the verb *meet*.
6. See number 3.
7. A direct quotation is preceded and followed by quotation marks, and when it is closely connected with the preceding word, it is preceded by a comma.
8. *Equally true* is correct. Many persons err in saying "equally as true."
9. *Nor* is the proper correlative to use with *neither*.
10. *Shall* in the first person expresses simple futurity.
11. *Will* in the first person expresses either promise or determination. It expresses promise in this sentence.

STUDY NUMBER VIII.

Riva, Lake Garda, August 1, 1909.

My dear Caro:

I am at the most beautiful place, or it seems as if it must be the most beautiful place, in all the world. What delight simply to exist,¹ to live,¹ to move,¹ and have our being! That is all I am doing at present. I am not even reading books,² my inseparable companions,² nor³ am I visiting with⁴ friends who happen to be sojourning here. Even my beloved music is neglected. In the early morning,⁵ long before the guests are astir,⁵ I take long walks, through the fields,¹ over hills,¹ through the valleys. It is then that I feel the "rapture of loneliness," for I hear no sound save the singing of the birds and the chattering of the squirrels as they chase each other from tree to tree. I say, How beautiful is God's world! Only man

is evil; the earth is divine. Then I wonder why it is that I am compelled to spend three-fourths of my life where I cannot enjoy this wonderful beauty, while those who have not the eyes to see nor^s the ears to hear,^s are blind and deaf to the loveliness which is daily unfolded before them. I have yet to hear the peasant speak of the grandeur of the forest, or of the beauty of the sunset and of the undulating hills and vales; possibly, because nature is to him only a servant. To him the glorious sunset presages only another day in which to dry his hay, the sweet smell of clover promising a bountiful supply; the long stretch of fields suggests only great possibilities as to crops;^t while in the grandeur of the forest,^s he sees only so much timber that must be hewn down before he can utilize the soil.

Why must we who delight in the beauties of nature,^s crowd together in large cities like buffaloes on the Western plains, when there are countless miles of beauty that can be had, at least in our own country, almost for the asking? Man is surely an animal, and, hence, he will

herd with his kind, no matter what privations and discomforts he must endure.

When I am expatiating upon the beauty of nature,^s I hardly know when to stop. I shall^p remain abroad for another month, and shall^p then sail for my native land.

Sincerely your friend,

Catherine.

NOTES.

1. Three or more words or phrases in a series, having the same grammatical relations, are set off by commas.

2. An explanatory expression is set off by commas.

3. *Nor* is the proper correlative to use after *not* when it introduces an expression that is not a mere amplification of the fact stated in the preceding clause.

4. "Visiting *with* friends" is censured if used in the sense of visiting friends whose guest one is; "visiting

with'' is correctly used when the meaning is ''having converse with.''

5. Two or more transposed adverbial phrases are set off by commas.

6. A long subject is separated from its verb by a comma.

7. Clauses that are not closely connected in thought are separated by a semicolon.

8. A transposed adverbial clause is set off by a comma.

9. *Shall* in the first person indicates simple futurity.

STUDY NUMBER IX.

Venice, September 1, 1909.

My dear Caro:

Here I am at last in the land, or shall¹ I say "water"? of moonlight,² music,² love,² and song.

So vivid had been my imagination, so realistic the paintings that I had seen of Venice, that it was as if I had met a life-long friend, when I approached, for the first time,³ this city of romance. Who can ever tolerate again "Terra firma" after he has once viewed this fair city, with the moon shining resplendent upon her waters. What a world of poetry and romance lurks in the scene before me! It would seem as if the Poet must have seen Venice in her full beauty, with the moon plying through the changing clouds, and leaving, within her wake, a magic train of gold upon the shifting waves. Or was it

only through Shakespeare's⁴ imagination that he⁴ saw the wondrous beauty of the scene? The poetic words poured into the ears of the runaway daughter of the Jew fitly describe the beauty of Venice by moonlight.

*"The moon shines bright.⁵ in such a night as this,
When the sweet wind did gently kiss the trees,
And they did make no noise, in such a night
Troilus, methinks, mounted the Trojan walls
And sighed his soul toward the Grecian tents
Where Cressid lay that night."*

Or again,

*"In such a night
Stood Dido with a willow in her hand
Upon the wild seabanks and waft her love
To come again to Carthage.*

*"How sweet the moonlight sleeps upon the bank!
Here will we sit and let the sounds of music
Creep in our ears.⁵ soft stillness and the night
Become the touches of sweet harmony.*

*Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."*

What is life to him who has no imagination? When the soul is no longer stirred by the beauty of harmony, what is there left for it to delight in? While the words of the poet may seem extravagant, there is much truth in the lines:

*"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils,
The motions of his spirit are dull and dark as night
And his affections dark as Erebus;
Let no such man be trusted."*

I have taken so much space to quote the thoughts of

others that there is no further opportunity for the expression of my own.

Very sincerely your friend,

Catherine.

NOTES.

1. "*Shall I?*" is correct when asking a question: "*will I?*" should never be used, as no one can answer the question but the person who asks it.

2. Words in a series, having the same grammatical relation to each other, should be set off by commas.

3. Parenthetical phrases are set off from the rest of the context by commas.

4. Instead of the expression, "Shakespeare's imagination," the phrase "the imagination of Shakespeare" is required, for the reason that the pronoun *he* must be made to refer to the antecedent, *Shakespeare*, and not to the antecedent *imagination*. Note that in the original construction *Shakespeare's* is an adjective modifier of

imagination, and not the real antecedent of the pronoun *he*; hence, inasmuch as a pronoun cannot have for its antecedent an adjective, a change of construction is necessary.

5. Colons may be used to connect sentences where the thought is not close: semicolons are usually preferred where the thought is close.

6. The interrogation point is correctly used in this sentence. An interrogation point is required even when an answer is not expected; the pronouns *who*, *which*, and *what*, when used as interrogative pronouns, always require the interrogation point.

When the sentence is exclamatory as well as interrogative, the following rule applies:

When a sentence is both exclamatory and interrogative that point should be used which is demanded by the construction. Thus, if the construction partakes more especially of the nature of an exclamation, the exclamation point should be used; as, "Oh, where can rest be found!"

If, however, the sentence requires an answer, the exclamation point can be placed immediately after the interjection, and the interrogation point can be placed at the close of the sentence; as, "Oh! where has he gone?"

STUDY NUMBER X.

Paris, October 1, 1909.

My dear Caro:

At last I have arrived at Paris. All¹ my life I have felt that were² I ever to go abroad, I should³ not be satisfied unless I could visit this Mecca of Americans. In fact, "going abroad" has always spelled for me "going to Paris." Now that I am here, that which interests me most is, as usual, my fellow-man. Verily, the most interesting study of mankind is man. As I drive through the Bois de Boulogne, it is, after all, only⁴ the people that I watch with keen interest,—the happy,⁵ guileless,⁵ light-hearted,⁵ pleasure-loving people. The French nature! how different from⁶ the English! Possibly, it is because I have just been to London and have not yet gotten⁷ over the peculiar impression produced by

the stolid, non-communicative Englishman, that the Frenchman seems, by way of contrast, a guileless, happy child. Fickle,⁵ volatile,⁵ light-hearted France. One day, you could crown your warrior, King, the next, you could send him into exile. In the morning you could kiss the hand of your beloved queen, and before night, you could lead her to the guillotine. And yet it is not you alone, France, that are⁸ fickle, say rather human nature, for, is not the history of one nation, in a sense, but the repetition of that of another?

To-day, I visited the Place de la Bastille, erected on the sight of the fallen Bastille. The Bastille! which stood for centuries the insignia of the power,⁹ the despotism,⁹ and the cruelty of Kings. On that memorable day when its massive walls were battered down by a frenzied populace, the last vestige of kingly power was forever swept away, and out of the awful ruins arose a mighty monument, the monument of liberty. Awful were the death throes of the dying kingdom, but awful were the conditions that hastened the death agony. None but

a Victor Hugo could have pictured, in such masterful language, the awful, relentless march of fate that wrested, from the tyranny of kings, the power that made even the boldest men terrible. "By order of the King!" The fateful words that doomed men of education and refinement to pass their lives in cages, like wild beasts; or, fastened to projecting beams by halters around their necks like dumb animals in stalls, they were doomed to a living death in dungeons, until they went mad in their frenzy.

While basking in the smiles of sunny France, one is apt almost to forget the past and to think only^t of the present. But, somehow, when I feel as if I should like to give myself entirely over to the beauty of the scenes around me, the awful past comes before me, like soldiers, marching in solemn review, after the battle is over. Dreary indeed is my letter, but not this glorious day. Warmth and cheer greet me everywhere, and in every face I see, is reflected the brightness of the sunshine. Sunny France! Thou art indeed rightly named. I shall

remain here for a few weeks before going to Rome.

Hoping that I shall receive a letter from you when I arrive at Rome, my next objective point, I am

Very sincerely yours,

Catherine.

NOTES.

1. The omission of *of* is preferable to its presence in constructions of this kind; thus: "All my life" instead of "all *of* my life." This construction is preferred to

2. *If* is frequently omitted; thus, "Were I to go" instead of "if I were to go."

3. *Should* in the first person is the proper auxiliary to use in expressing future subjunctive.

4. *Only* should immediately precede the word, phrase or clause that it modifies.

5. Two or more adjectives, modifying a noun, are separated by commas.

6. *From*, and not *to*, is used after *different*.
7. *Got* or *gotten* may be used to express perfect time, when possession or necessity is not expressed.
8. The plural verb is required because the antecedent (you) of its subject (that) is plural.
9. Words in a series, having the same grammatical relation to other parts of the sentence, are separated by commas.

STUDY NUMBER XI.

Rome, November 1, 1909.

My dear Caro:

You will see by the address above that I have arrived at Rome. Rome, like Caesar's, a name to conjure with, and to call forth visions of a glorious past....Rome! "The spectacle of the world, how is¹ it fallen! how² changed! how² defaced!" The words of the historian come back to me as I gaze upon the broken and despoiled structures, magnificent even in their decay...Possibly, in no better way, can the wondrous grandeur of ancient Rome be gauged than by the marvelous ruin that has been wrought. Where once were the palaces of kings,³ the golden temples of oracles,³ the colossal statues of heroes,³ now are seen but broken fragments of bronze⁵ and stone⁵ and marble...Man, with his lust of gain and conquest,

and the active agents of decay, air,³ fire,³ and water,³ have all conspired to make the grandeur of Rome but a tradition only.⁴ . . . What marvelous turn of the wheel of fortune that made Rome the victim of her own overweening ambition! Was it the irony of fate that, out of the ruins of Carthage, arose⁵ a power that resulted in the final overthrow of Roman glory? Rome that blotted out, by war and famine, the fairest city of the African coast, was destined to receive her death thrust from the Gothic warriors who, having conquered Northern Africa, and made Carthage their seat of power, crossed the Mediterranean, to pay the debt of centuries. Like a boomerang, that, in the hands of a skillful thrower, returns to the spot whence it was thrown, so did the power that went out from Rome to destroy Carthage eventually return, only, however, to make her⁶ its victim.

The darkest blot upon the page of Roman history was this destruction of Carthage; and, if retribution be just, then was just retribution meted out to Rome when the rude Gothic warriors entered the palace of the Caesars.

How much one can learn from the contemplation of the greatness and decay of Roman glory! In her⁷ fall the pessimist sees only the final state that comes to all mankind, after the summit of earthly power and greatness has been achieved. The optimist finds in the contemplation of this subject, the ever-growing betterment of the race. He sees that the external magnificence of Rome is symbolic only of man's greed for personal aggrandizement. He compares the conditions of the present with those when Rome was at the zenith of her power, and he sees that man has developed morally and spiritually, which, in the growth of character, is the only development that counts: the grandeur of Rome was not symbolic of man's character, of the manhood of her citizens.

Let him who thinks that the world is growing worse instead of better, compare the conditions of to-day with those that permitted a Roman emperor to light his triumphal processions with torches made of the blazing bodies of burning Christians.

I might dwell upon the attractive features of modern Rome, or upon the marvels of her ancient ruins, but these one should see for oneself.⁸ The glories of the Vatican, the magnificence of St. Peter's, defy the most "eloquent descriptions;" while the ruins of the Coliseum and of ancient palaces convey only a suggestion of former grandeur. I am going to remain here for a few days, and shall then leave for Venice, where I hope to spend several weeks.

Very sincerely your friend,

Catherine.

NOTES.

1. *Is* is frequently used where *has* might be expected.
2. Note that *how* is not capitalized; after an exclamation point, when the connection of thought is close, the word does not begin with a capital letter.
3. Words, phrases, or clauses in a series are set off by commas.

4. *Only* is superfluous in this sentence, *but* being used in the sense of *only*.

5. *Arose* is preferred to *rose* when the allusion is figurative. Thus we say, "He *rose* in his chair," but "Music *arose* with its voluptuous swell."

6. *Rome* should be repeated, as the reference of *her* is ambiguous.

7. "In the fall of Rome" and not "in *her* fall," is the correct form, for the reason that the pronoun *her* is without an antecedent, as *Roman glory* can not be the antecedent of *her*.

8. *Oneself* or *onesself* may be used. (*One* or *one's* is correct after *one*; *he* or *his* after *any one*, *some one*, *no one*.

STUDY NUMBER XII.

Florence, December 1, 1909.

My dear Caro:

One month more, and I shall¹ sail for "Home, Sweet Home." I hardly know whether to be glad or sad, for my sojourn abroad has been one long period of delight, and not a day has passed but I have wished that all² my friends could see what I have seen, and feel what I have felt. How many times we hear people say that an American should first³ see his own country before going abroad; and there are many who criticise the Anglo-American who takes more delight in foreign countries than he does in his own. A certain amount of censure in this direction, seems justifiable, for it is true that no grander scenery can be witnessed than, for example, in our own valley of the Yosemite. But, on the other hand,

here they have what we have not—the magnificent monuments of man. Whether in a state of grandeur or ruin, everywhere we feel as if we could kneel and worship God's greatest masterpiece—man himself; for everywhere are the mighty works of his genius, whether seen in the magnificent palaces of kings or in the glorious works of art.

The Vatican at Rome,[†] the Louvre at Paris,[†] the Uffizzi[†] at Florence,[†] all are resplendent with his works. Even while we are bowed in worshipful reverence of the great masterpieces in these wonderful galleries, we cannot lose sight of the fact that it is not the glowing, breathing, life-imbued work of art that we are revering, but that it is man himself who fixes us in silent worship. We love art in proportion as we see reflected in it our inner selves. Our thoughts,[†] our feelings,[†] our heart-yearnings,[†] we find expressed in marble or on canvas, and we respond at once to this silent expression of ourselves.

What a giant world is the world of art! A world

that brings us into harmony, not with what we are, but with what we would be. Our love of the beautiful,⁴ of goodness,⁴ of truth,⁴ of all that we are not but would be —this is satisfied by art, the golden link between the real and the ideal. After all it is not art in itself that we worship, but the divine in man which, reaching out and beyond his physical environment and limitations, recognizes his limitless, god-like power. This is the last time that I shall write to you while abroad, for as I said in the beginning⁵ of my letter, I shall¹ sail for my native land in one month's time.

With delightful anticipations of seeing you in the near future, I am,

Your devoted friend,

Catherine.

NOTES.

1. *Shall* in the first person expresses simple futurity.
2. *Note* that *all* in the expression “*all my friends,*”

is used as an adjective. It is not necessary to use "all" as a pronoun; thus, "all of my friends." The adjectival use, "all my friends." seems to be preferred by modern writers.

3. The presence of *first* is unnecessary in this construction.

4. Three or more words, or phrases, in the same grammatical relation, are set off by commas.

5. *Beginning*, being a word of Anglo-Saxon origin, is, as a rule, to be preferred to the Latin derivative *commencement*.

GENERAL INSTRUCTIONS.

The paper should be of good quality and in double sheets. Cream white is the standard shade, although pearl, pale gray, or blue is also used. No other color is permissible. The letter should be folded neatly in the middle, so that the upper and lower edges of the pages may meet on a straight line, the upper part of the first page being placed over the lower surface. The envelope must be of the size to fit the paper thus folded and should be of the same quality.

For deep mourning, the paper may have a border of black, about three-eighths of an inch in width.

The street address may be printed at the top and in the center of the first page, or it may be embossed in color. A miniature monogram, inclosed by a wreath or scroll, may be used instead of the address, or it may be used with it. In the absence of the street address, the name of one's country home may be printed on the right hand side and at the top. The monogram is sometimes used, and if so, it may be placed at the left.

Although some authorities maintain that crests should be used only by men and that a woman should use her coat of arms without crest or motto, many leading stationers disregard this ruling, with the result that crests are used by both men and women.

Postal cards and typewritten letters must never be used in social correspondence, they being adapted only to business letters. The post card, however, is in strictly good form.

The English angular style, so popular a few years ago, has become largely replaced by the round hand, which is now being taught very generally in the schools. Black ink is the only kind that should be used; a letter written in this color is very easy to read, and is not trying to the eyes. Writing fluid, which turns black only after using, is more especially adapted to business needs.

The lines should be straight; and if the writer has difficulty, he should place a ruled sheet under the page while writing. The letter should begin about two inches from the top, and a slight margin should be left on each side. Both the lines and the words should be sufficiently separated as to make the reading of the letter easy. A change of subject requires a change of paragraph, the initial word of each paragraph beginning an inch to the right of the marginal line of the body. The space between the last line of the paragraph and the first line of the paragraph that follows, should be a little wider than that between the lines of the paragraph itself.

A long letter should be written in the order of the pages, and should never be crossed. A short letter requiring only two pages should be written on the first

and the third page; when requiring three, on the first and the third and then back to the second, which is then written sidewise.

A letter may be hurriedly written, but if it is it must give no evidence of haste or of carelessness on the part of the writer.

A letter differs from a note in its general style, it being less brief and formal.

The essential parts of a letter are:

The HEADING.

The INTRODUCTION.

The BODY.

The CONCLUSION.

The SUPERScription.

A SOCIAL LETTER.

Evanston, Illinois, July 10, 1909.

My dear Mrs. Harris:

Surely, you did not receive my letter written several weeks ago, and telling you that it gave me much pleasure to accept your kind invitation to visit you. I had planned to be with you during the month of June. What has happened to the missing letter?

You are always so prompt in writing that I know my letter must have gone astray. Your latest communica-

tion, which has just reached me, proves conclusively that mine never reached its destination.

You ask, "When can you come?" Whenever it will be convenient to you. I shall wait impatiently until I hear from you, as I long to see you and your dear mother. As always,

Your sincere friend,
Catherine E. Williams.

AN INFORMAL NOTE.

Dear Miss Leland:

Let us have another of those delightful visits that only you and I can have. Shall the occasion be a luncheon at my home on Monday next at noon? Tell me that you can come.

Sincerely your friend,
Friday. Mary L. Brooks.

A VERY INFORMAL NOTE.

Dear Sarina:

Where are you going to be during the next few days? Shall you go to Waukesha as you planned? If not, come out to Evanston, and let us have an old-time visit.

Sincerely your friend,
Monday. Katrina.

AN INFORMAL NOTE TO A GENTLEMAN.

3689 Michigan Avenue.

My dear Mr. Grey:

It would give me much pleasure to entertain you at my home on Monday evening, at 8 o'clock. Several other friends, whom you especially like, will be present, and I hope that you can be with us.

Sincerely yours,

July the sixth.

Harriet E. Mason.

AN INFORMAL ANSWER.

750 Rush Street.

My dear Miss Mason:

It gives me much pleasure to accept your kind invitation for Monday evening, at 8 o'clock. I thank you for remembering me, and I shall look forward to the occasion with delightful anticipations.

Sincerely yours,

July the fifth.

George H. Grey.

THE HEADING.

The **HEADING** of a letter consists of the full postal address and the date.

The Postal Address.

The full postal address varies with the size of the place at which the letter is written. In a large city, it

consists of the street, city, and state address; in a small place, of the city and state address with the box or the route number, if required.

In a letter, the full postal address should be given. In a note, the city and state address is omitted; if the city is large, the street address is given unless the note is very informal, or when it is written to an intimate acquaintance, or when no answer is required.

In large cities, where changes of residence, temporary or permanent, are frequent, and where friends or acquaintances are not in close communication with one another, the street address, both in the letter and in the note, are usually necessary.

The Date.

The DATE of the month and of the year should be given in a letter; in a note, only the date of the month or the day of the week is given. A letter may be needed for future reference; and, in consequence, it is desirable to give the date of the year. A note is usually destroyed upon its receipt, or soon after, and for this reason the date of the year is not required.

Style of the Heading.

The HEADING is placed at the beginning of the letter and at the right. When long, it is written on three lines; when not long, on either one or two lines. In position,

the street, box, or route address precedes that of the city and state; the latter address precedes the date. When three lines are used, the street, box, or route address is placed on the first line; the city and state address, on the second line, and a little to the right; and the date, on the third line, and a little to the right of the first line. When two lines are used, the date appears on a line by itself.

The following models show the relative positions of the parts of the heading::

(For a long address.)

1516 Maple Avenue,
Evanston, Illinois,
July 1, 1909.

The Hotel Virginia,
Chicago, Illinois,
July 1, 1909.

Box 150,
Melrose, Massachusetts,
July 1, 1909.

(For a shorter address.)

Monroe, Wisconsin,
July 1, 1909.
Brodhead, Green Co., Wis.,
July 1, 1909.

(For a short address.)

Lima, Ohio, July 1, 1909.

The street address is often printed or embossed in color. It is then usually centered near the top. The city and state address is then placed below it and at the right, and the date is placed below it or on the same line, depending upon the space required.

When the street address is printed, some writers prefer to place the date at the close of the letter and to omit the city and state; the date is then written in full. But as these variant styles occasion confusion to the student, it is suggested that the style given above should be adopted. Furthermore, inasmuch as the parts of the heading should be kept together, it is not desirable to vary from the rule by placing a part of the address at the close of the letter. If the street address is not required, as in the case of a small town, there is no great objection to placing the city and state address with the date at the close. It seems more in accordance with good usage, however, to reserve this position for notes.

Abbreviations and Figures in the Heading.

The city must never be abbreviated. Instead of *Cin.*, *Minn.*, *N. Y. City*, *Phila.*, one should write *Cincinnati*, *Minneapolis*, *New York City*, *Philadelphia*. The state may be abbreviated, but where an effective style is desired, the state should be written in full; as, *Massa-*

chusetts, Illinois, etc. Maine, Ohio, and Iowa should never be abbreviated.

In the case of a large city like New York, the state need not be given. One writes *New York City*. Large cities like *London, Paris, Berlin*, may be written without the name of the country. The house number is represented by figures; if the street itself is a number and is less than one hundred, it is written in full; otherwise, it is written in figures; as, "He lives at 120 Fifty-first Street;" "He is going to move to 130 151st Street." The word *street* should be capitalized and written in full.

In a letter, the date of the month and of the year should be represented by figures; in a note, the year is omitted, and the date of the month is written in full and is placed at the close of the letter and at the left.

The date of the month should not be followed by *d, th,* or *st*. Again, when used, as in the body of business letters, care must be taken not to write *nd* or *rd*; thus, "I have your letter of the 2d instant," not "*2nd* instant." The month itself should never be represented by figures, as 10-12-10 for October 12, 1910.

THE INTRODUCTION.

The INTRODUCTION of a letter consists of the name and the address of the person to whom the letter is written,

and the salutation. In social letters, the name and the address, which form the first two lines in the introduction of a business letter, are usually omitted except in semi-formal communications, when they are placed at the close of the letter and at the left.

The salutation consists of either the surname or the Christian name of the person to whom the letter is written, prefaced by the title and the wording, *dear* or *my dear*.

Relatives are addressed as: "My dear Mother," "My dear Father," "My dear Daughter," "My dear Sister," "Dear Cousin May."

Friends and acquaintances are addressed as: "My dear Mrs. Bishop," "Dear Cora," "My dear Miss Wells," "Dear Miss Farr," "My dear Professor Clark," "Dear Doctor Gray," "My dear Colonel Spear."

The use of *friend* is censured by some critics, but the criticisms seem somewhat arbitrary.

Dear in connection with the surname as, "Dear Mrs. Gray," is regarded as less formal than "My dear Mrs. Gray." When used with the Christian name as, "My dear Jack," "My dear Isabel," it sounds more endearing than when *my* is omitted, *my* carrying with it a sense of possession.

In the salutation, the only abbreviations permissible are: *Mr.* *Mrs.*, and *Dr.* Each of these titles must, of

course, be prefixed to the name. *Miss* is not an abbreviation, and so must not be followed by a period. It must never be used alone.

All professional titles other than *Dr.*, and all naval and army titles must be spelled in full; as: "My dear *Professor James*," "Dear *Colonel Clark*," "My dear *Captain Maxon*." In addressing a minister, one may use the salutation "Reverend Sir," and then place the address at the close of the letter, as, The Reverend James Long, Chicago, Ill.

Dear is capitalized only when it begins a letter. All the nouns are capitalized; as:

My dear *Father*; My dear *Mother*; Dear *Cousin Jane*; Dear *Friend Julia*; My dear *Friend*; Dear *Brother John*.

The rule applies equally to written conversation; thus: "Where are you going, *Mother?*" "What did you say *Cousin Emma?*"

The salutation is sometimes followed by a comma and a dash, or simply by a comma. The use of the comma is regarded as less formal than that of the colon, and so is more especially adapted to letters of a friendly or an informal nature. In letters of a strictly business nature, the colon is preferable. Again, there is a growing tendency to use the colon in all letters formal and informal, whether of a business or a social nature. When the comma is used, or the comma and the dash, the address

is then placed at the bottom of the letter and at the left side of the page; thus:

My dear Mr. Brown,
Your letter, etc.

* * *

Very sincerely yours,

Mr. John Brown,
Chicago, Ill.

OR

My dear Mr. Brown,
Your letter, etc.

* * *

Very sincerely yours,

Mr. John Brown,
2020 Michigan Ave.,
Chicago, Ill.

The following model is suggested as in accordance with the present tendency; namely, to use the colon even when the letter is informal:

My dear Mr. Brown:
Your letter, etc.

* * *

Very sincerely yours,

THE BODY.

The body of the letter is the written communication. The initial word is placed below the salutation and an inch to the right of the initial letter. Each paragraph is indented one inch.

Abbreviations must be sparingly used. Numbers are written in full except the house number, the rule for writing house and street numbers being the same as in the heading.

Dates are written in full; as, "I was delighted to receive your letter of June *fifteenth*," or "of the *fifth* instant;" "I have written you *three* times;" "I am *twenty-one* years old to-day." (To-day, to-night, and to-morrow are preferably written with a hyphen.)

The Subject Pronoun.

The subject pronoun should not be omitted in such constructions as, "Am glad that you can send us the books at once." While the undue repetition of *I* or *we* should be avoided, it is always incorrect to omit the pronoun in cases like the foregoing. That the personal pronoun *I* or *we* should be omitted at the beginning of a letter or elsewhere in the body is an erroneous idea, it being only an excessive repetition of the pronoun that is to be avoided.

Capitals are used to indicate locality; small letters, to indicate direction; as, "I shall go *West* this winter;" "I have never been farther *west* than Denver." (The first *west* indicates locality; the second, direction.)

The seasons, unless personified, are written with small letters; as *spring*, *summer*, *autumn (fall)*, *winter*.

Oh is capitalized only when it begins a sentence; as, "*Oh!* I am delighted that you can come; and *oh!* when you come don't forget to bring evening gowns." "O," like "I," is always capitalized, and is properly used only before a term of address and without a punctuation mark, the mark following the name; as, "O Mary! why do you not write?"

(*O* and *Oh* should not be interchangeably used.)

Titles used as names, or in the place of names, are capitalized and should be written in full; as, "I saw the *Professor* this morning;" "I told the *President* that I could not attend;" "The *Doctor* says that he will recover;" "I told *Mother* that I could not return now." When indicating mere relationship, *mother*, *father*, etc., are not capitalized; as, "I told *my mother* that I had invited you to come."

CONCLUSION OF THE LETTER.

The CONCLUSION of a letter consists of the complimentary close and the signature.

where it is necessary that the recipient should know the name of the husband and the title of the writer, it is correct to follow the same style as in business letters, namely, to write the Christian and the surname in full, and to place at the left, in parenthesis, the title *Mrs.* and the name of the husband. So with an unmarried woman, when writing to a stranger, she places the title *Miss* in parenthesis before her name, the same as in business letters.

The following signatures are correct when writing to strangers:

(Signature of an unmarried woman.)

I shall be glad to receive your answer promptly.

Very sincerely,

(Miss) Alice M. Freeman.

(Signature of a married woman.)

I thank you for the assistance that you have given me.

Very sincerely,

(Mrs. George J. Humphrey.) Mary L. Humphrey.

(Signature of a Widow.)

Kindly send me a sample of the goods, and oblige

Yours very truly,

(Mrs.) Margaret E. James.

A widow generally uses her Christian name. If, however, her husband has been prominent in business, social, literary, political circles, or the like, and she wishes, for

special reasons, to identify herself with her deceased husband's name, when writing to a stranger, she may write her signature as follows:

(Mrs. John Henry James.) Margaret E. James.

A woman must never use her husband's title. The wife of a general, a doctor, or a minister, for example, uses the name of her husband without his title. For example, the wife of Dr. John Brown, when writing to a stranger, signs her name as follows:

(Mrs. John Brown.) Mary E. Brown.

When writing to employees, or subordinates, a woman writes in the third person; as:

"Mrs. James Gray, 2120 High Street, would like to have Miss Mary White come on Monday, instead of on Tuesday."

"Mrs. James Gray, 2120 High Street, would be glad to have Mrs. Black return the curtains that she has been mending, as soon as possible."

MODELS FOR THE CONCLUSION OF LETTERS OF LOVE AND FRIENDSHIP.

Note.—The closing words of the body of the letter are given in order to show the relative position of the complimentary close to the body of the letter.

I shall be delighted to see you on Saturday.

Affectionately yours,

It is not necessary for me to add that you are always welcome.

Lovingly yours,

Harriet.

. . . . and be sure to write often.

Your loving sister,

Mary.

Assuring you of my delight at the prospect of being with you on Wednesday, I am, believe me,

Your devoted friend,

Julia A. Green.

It will give me much pleasure to join your party.

Faithfully yours,

John E. Brown.

I assure you that I shall be delighted to go.

Very sincerely yours,

Katherine E. Wilcox.

It will be a great pleasure I assure you.

Very sincerely yours,

Henry L. Gray.

THE SUPERScription.

The SUPERScription of a letter is the address on the envelope.

1. The Contents.

The *contents* include the name, the title, and the post-

office address. The postoffice address gives the name of the city or town; the state; the county, when the town is small; the street address, when the town is large; the rural route or the post-office box, when required.

2. The Position.

The first line, which consists of the name, should begin at about an inch from the left-hand edge of the envelope, and should occupy a position about midway between the upper and the lower edge. Each line that follows should be placed a little farther to the right than the preceding line.

When a title is used in connection with the name of that with which it is associated, it should follow the name on the line below; as:

Mrs. James B. Wood,
President of the Fortnightly Club,
Toledo,
Ohio.

The name of the state is usually placed on a line below that of the city.

When the name of the county, the rural route number or the post-office box is given, it is usually placed at the left-hand corner of the envelope.

3. The Punctuation.

Usage differs as to the punctuation of an envelope,

there being a growing tendency to omit the marks except when required to indicate the absence of words or to close abbreviations; as:

Mr. James B. Wood

President, Glenview Golf Club

Glenview

Green Co.

Wisconsin

The comma after "President" indicates the omission of "of the;" the period closes the abbreviation "Co." In social letters, it is preferable to use the words "of the" instead of the comma.

The name of the county, the rural route, or the post-office box, when placed at the left-hand corner, is followed by a comma, if punctuation marks are used, this part of the address being regarded as included in the superscription the same as if it preceded the name of the state. "County," if abbreviated, is followed by both a period and a comma.

That punctuation marks are still in general favor will be seen by the models issued by the Postoffice Department of Washington.

INVITATIONS, ACCEPTANCES, AND REGRETS.

Invitations, acceptances, and regrets are either formal

or informal. The acceptance of the regret must correspond in style with the invitation.

A formal invitation and reply must be written in the third person; an informal invitation and reply, in the first. When formal, the heading, the salutation, and the conclusion are omitted; when informal, they are used.

A shift of person, as from the third to the first, must always be avoided. For example, a change of person where the writer refers to herself first as *Mrs. James Brown* and again as *I*, is extremely objectionable.

Formal invitations are either engraved or written, and are issued a fortnight in advance; when engraved, note-paper of excellent quality or cards are used; when written, note-paper is used.

Invitations to dinners and luncheons are either formal or informal; invitations to day and evening receptions are generally "at home" cards. For day receptions, visiting cards are used, the hours being indicated on the card; the name is engraved. For other entertainments, "music," "dancing," etc., may be either written or engraved in one corner.

The simple word "regrets" must never be used when sending one's card in reply. One should give a reason for one's inability to be present.

In a formal invitation, engraved or written, the town and state address is omitted, except when the social func-

tion is not local. When engraved, the house address is on the last line of the invitation, or is placed below it and at the left; when written, it occupies the latter position. The lines are short in an engraved invitation, and are usually long in a written one, the length being the same as in an ordinary note.

In a formal acceptance or regret, the street address is followed by the date and is placed below the last line and at the left.

The notice R. S. V. P., the abbreviation of the French "*Répondez, s'il vous plait*," written at the left-hand corner of the invitation, is now usually omitted, it being taken for granted that the recipient of the invitation is sufficiently well-bred to respond without being asked to do so. In case of importance, however, where the absence of one or more might greatly mar the pleasure of the occasion, a request for an answer may be made; in this case, the English wording, "The favor of an answer is requested," is regarded as preferable.

Again, in case where a response is to be made to a special person, it is correct to place at the left hand corner, the wording, "Please respond to Mrs. Blank."

An informal invitation, acceptance, or regret, like an ordinary note, is written in the first person (*I*). The town and state address is omitted. The street address, when not stamped upon the paper, is placed either at the

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beginning or at the close of the letter and at the left. The date of the month is placed below it. Occasionally, as in case of extreme intimacy, the street number and the date are omitted; the day of the week is then used and is placed below the last line and at the left.

An acceptance or a regret must be sent immediately upon the receipt of the invitation. One must either accept or decline; a half-way acceptance, as, "I will come if possible," or, "One of us will come," is not permissible, except in a case of extreme intimacy, and where the invitation is very informal.

In both the invitation and the reply, it is desirable to keep the street address and the date together. The rules that govern the wording of informal invitations and replies are applicable to informal notes of all kinds.

A Formal Invitation—Engraved

MR. AND MRS. JOHN HOPKINS

REQUEST THE PLEASURE OF

MR. AND MRS. JAMES BROWN'S COMPANY

AT DINNER

ON TUESDAY, JUNE FIFTEENTH

AT SEVEN O'CLOCK

2560 MICHIGAN AVENUE

Note—In "display" matter, the present tendency is to eliminate all punctuation marks not absolutely required.

A Formal Acceptance

*Mr. and Mrs. James Brown
accept with pleasure the kind invitation of
Mr. and Mrs. John Hopkins
for Dinner
on Tuesday, June Fifteenth
at Seven o'clock
Chicago Beach Hotel
June First*

or

*Mr. and Mrs. James Brown accept with pleasure the
kind invitation of Mr. and Mrs. John Hopkins for Tues-
day, June fifteenth, at seven o'clock.
Chicago Beach Hotel,
June first.*

A Formal Regret

*Mr. and Mrs. James Brown
regret that a previous engagement prevents their
acceptance of the kind invitation of
Mr. and Mrs. John Hopkins
for Tuesday, June fifteenth, at seven o'clock
Chicago Beach Hotel
June first*

*Mr. and Mrs. James Brown regret that a previous
engagement prevents their acceptance of the kind invi-*

tation of Mr. and Mrs. Hopkins for Friday evening, June the fifteenth, at seven o'clock.

*Chicago Beach Hotel,
June eleventh.*

Note—If the house address is stamped on the paper, it is, of course, omitted at the close of the note.

Instead of "the invitation of Mr. and Mrs. John Hopkins," the acceptance of the regret may read "Mr. and Mrs. John Hopkins' invitation." The article *the* may also be used before the date; as, "June the fifteenth."

An Informal Invitation—Written

My dear Mrs. Brown:

Will you and Mr. Brown give us the pleasure of dining with us on Tuesday evening, June fifteenth, at seven o'clock?

Helen M. Hopkins.

*2560 Michigan Avenue,
June eleventh.*

An Informal Acceptance

My dear Mrs. Hopkins:

It will give Mr. Brown and me much pleasure to accept your kind invitation to dine with you on Tuesday evening, June the fifteenth, at seven o'clock.

Sincerely yours,

*Chicago Beach Hotel,
June eleventh.*

Mary L. Brown.

An Informal Regret

My dear Mrs. Hopkins:

I am very sorry that a previous engagement makes it impossible for Mr. Brown and me to accept your invitation for Tuesday evening, June the fifteenth, at seven o'clock.

Sincerely yours,

*Chicago Beach Hotel,
June eleventh.*

Mary L. Brown.

Wedding Invitations

The invitation to a wedding is issued by the parents of the bride, or, in case she is an orphan, by her guardian, or some near friend or relative. It is issued two weeks before the appointed time for the ceremony. In a formal and engraved invitation, the following style may be used:

Mr. and Mrs. James Sherman Brown

request your presence at the

marriage of their daughter

*on Wednesday evening, June the fifth, at eight o'clock
at the Methodist-Episcopal Church.*

In sending the invitation, three cards are inclosed,—those of the prospective bride and the groom, and the “at home” card, which reads:

At Home

after the ceremony

43 St. James Place

A 792 612 (140)

An invitation to a church wedding requires no answer unless an invitation to the breakfast or the supper is included, when an answer should be sent. Again, if the wedding is small and at the home, the hosts request an answer, as it may be necessary to learn how many guests are to be expected.

(For style, see models under Invitations, Acceptances and Regrets.)

While no answer to the church wedding is sent, the person invited may send a card or congratulatory note to the hosts; and, in cases of extreme intimacy, a note of congratulation may be sent to the bride.

When the wedding is private, only the immediate family and a few friends being invited, the invitation is given verbally or a short note is written. A card is then usually sent, which reads:

Mr. George Hunter Bancroft
and

Miss Mabelle Brown
Married

On Wednesday, June the fifth
at 1201 Summer Avenue.
At Home after September the first
at 43 St. James Place.

Invitations to dancing and card parties and semi-informal affairs are in the form of "at home" cards, and read:

Mrs. James Barton Brooks

Miss Brooks

At Home

Thursday, June the sixth

at nine o'clock

Dancing

3640 Linden Avenue

Wedding anniversaries are in the nature of "at home" cards and read:

Mr. and Mrs. John William Black

At Home

on Wednesday, September the fifth

at eight o'clock

450 Oak Avenue.

A monogram bearing the date of the wedding and of the anniversary is placed at the top.

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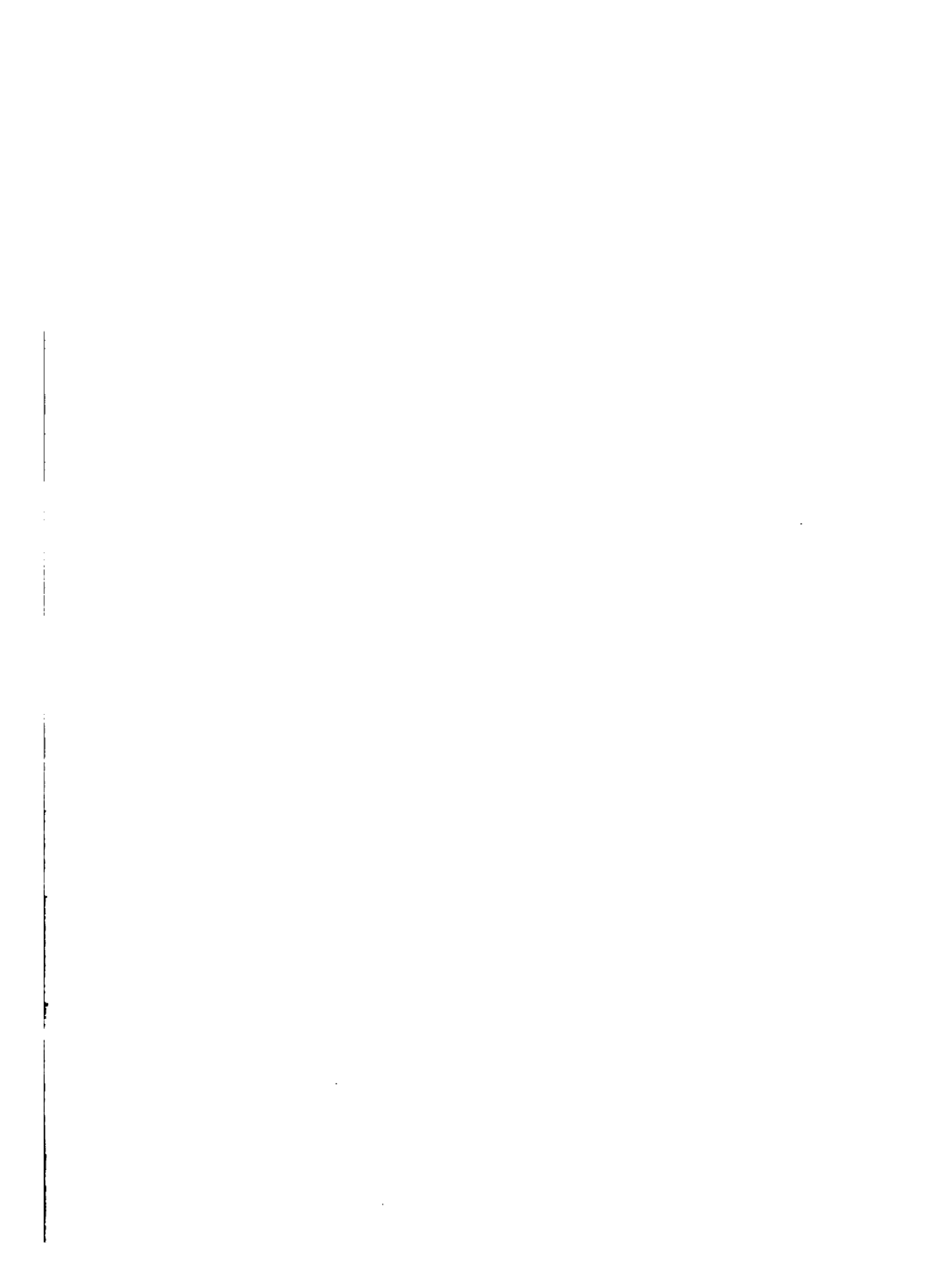
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